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in the periodical Das Neue Litauen in 1917-18: Tetzner, "Tolminkemer Erinnerungstage" (1917), No. 5/6. Alfred Brust, "Die litauische Kultur und der Expressionismus" (1918), No. 1. Victor Jungfer, "Die Raubehe im litauischen Volksliede" (1918), No. 15/16/ W. W. Ulmenried-Naujeck, "Zur litauischen Literatur" (1918), No. 18/19. In addition reference may be made to the same issues of the years of the Zeitung der X. Armee, published at that period, in whose literary supplement were contained a number of really valuable contributions to the research on Lithuanian folk songs and their melodies. For the most recent period cf. Möller, Das Lied der Völker (No. 13 on the Lithuanian folk song) (Leipzig, 1930); and H. Engert, Aus litauischer Dichtung, Deutsche Nachdichtungen (Kaunas, 1935), 1st. ed.; (1938), 2nd ed.

533 B. Prose Writing

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1. The Raudos (Lamentations for the Dead)

Between the daina and the prose writing of the people, as it found its expression in sagas, fairy tales, and other creations, stand the Lithuanian lamentations for the dead, or raudos. They are the oldest creations of Lithuanian folk literature that are mentioned in the chronicles. Thus /73/ Kojalowicz reports that the heroic death of those 300 Lithuanians who, in 1362, at the conquest of the fortress of Kaunas by Winrich of Kniprode, threw themselves into the flames of the burning castle was celebrated by the people in songs of sorrow (vulgaribus naeniis populus decantabat). (47) According to Strykowski a priest

47. F. and H. Tetzner, op. cit., p. 5.

sang for their dead at the funerals of princes.

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Evidently these brief indications, to which our knowledge of the earliest period is limited, refer not to the folk song, but to the raudos, which are often mentioned also in a later period. Although each rauda has its own melody, they do not represent real songs for the dead, but have the form of a lamentation for the dead. The older raudos have no metrical character, but are in language and form rather to be compared with a type of rhythmically elevated prose. Their melodies were of sorrowful monotony. Old women sang them for remuneration at burials. Through them one wished to appease the ghosts of the dead, in whose continued existence one firmly believed, so that they would not return to the house as evil demons of revenge and spread pestilence and disease. Thus these lamentations for the dead represent the superstitious result of that primitive belief in ghosts and demons which particularly illustrated the mental attitude of the Lithuanian people and still lives today in remote villages of the country.

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In content the raudos differ from each other only little. The good deeds of the deceased are remembered, and the sorrow at the departure of father, mother, husband, brother, or sister is expressed, often in an infinitely tender and moving manner. As Chr. Bartsch has already pointed out, there is not one among the genuinely popular raudos that would be spoken by a man for a man or even for his wife. "Everywhere it is women (and girls) who speak." The wife as such is not mentioned. (48) At times the lamentation

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48. Chr. Bartsch, "Über litauische Volksliteratur," Mitteilungen der litauischen litterarischen Gesellschaft, Vol. II (1884), Tilsit, p. 100.

of the relatives and friends of the deceased, who follow the coffin, has such a staggering

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effect that even the priest, from inner /74/ emotion and pity, is not able to complete the sacred rites at the grave without tears.

Formally the more recent raudos differ from the older ones in their strophic arrangement: out of the old lamentation has grown a song with rauda motifs. In this form the raudos have been preserved till the present day in the province of Drūkija. (49) In order to give a rough idea

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49. Akiras Birzys, Lietuvos miestai ir miesteliai /Lithuania'sCities and Towns/, Vol. I, Alytaus apskritis, Dzuku krastas /The District of Alytus, the Province of the Dzulijans/ (Kaunas, 1931), p. 397. The most important collection of Lithuanian lamentations for the dead is that published bv Dr. J. Basanavičius, "Lietuviu Tauta (Vilna, 1926), Vol. IV, No. 1, pp. 59-145.

of the nature of the old raudos, I reproduce below a few of these lamentations, taken from the great song collection of A. Juškevičius.

Lament for the Mother

Little mother, you who took care of me, oh my little mother; I thank your dear hands, with which you brought me up from childhood; I thank your feet, on which you carried me, your wisdom in teaching me well; I thank your little mouth, that talked sweetly with me.

Who will now talk so sweetly with me, who teach me so well? Little mother, who will protect me when I have a complaint? With whom shall I speak? The cuckoo in the forest will stop calling, but I shall never stop.

Little mother, you do not breathe; little mother you do not sigh; say but one word and com-

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fort my sorrowing heart. The whole night I talked to you; with my little mother I did not talk (i.e. received no answer).

Oh little mother, little cherry, oh my little mother, you wanderer. Oh, my little mother makes a home of little white boards, the little windows without glass, without a door. You will not see the rising sun nor its setting.

The last time, the last little hour, we talked together. Oh, if I could awaken my little mother!

/75/ Oh, when will you come to us and when visit us? Whence shall I expect you; in which little corner shall I meet you? Little mother, day and night have I wandered; I shall never find you.

Lament for the Son

My little son, you forsaken one, my little son, my garland of rue, my little son, you little golden ring, my little son, the days of my youth!

Oh, my little son, the days of my youth I buried, oh, the days of my youth I have no more, no more, my little son.

Oh, my little son, my whole dowry, all that I have. How shall I forget you, my little son, and the days of my youth?

Oh, my little son, so short was your life--leave me still a little room.

Lament for the Father

Oh, my dear father, who had such a short life, oh, my dear father, who had such cares--you earned your home of little white boards, of gray earth your home. How hard you obtained it--will you bear the gray earth?

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Oh, dear father, you who provided for me, oh dear father, you who protected me, to whom shall I bring my complaints, with whom shall I talk?

You my little father, the sun sets--I cannot converse, I cannot talk with my father.

Dear father, little father, my pride, my little father, you wanderer.

/76/ Oh my little father is still, oh my little father breathes no more, oh, my little father does not call me, he does not ask me.

Oh, my little father now has his place of rest.
You my little father, bless me.
Oh, perhaps I have bitterly displeased my father, that he no longer speaks with me.
Little father, the sun sets--oh, they lay my father inside the hill. My little father, how will you like it there?
Oh, your home is without a door, without a little glass window.
Oh, where should we seek for you, where shall we find you?
Oh, although I go over all roads and paths, through all forests, my father I shall no longer meet.
Little father, who will talk with me, who open the door for me?
Oh, little father, we will go over the roads which you travelled--there we shall cry.

Lament for the Daughter

Oh, my little daughter, my spinner, my weaver, support for my feet and hands.
What were you afraid of, the hard times or the hard work? It was not necessary to be afraid, I would have taught you; the work is not hard, even if the times are hard; everything fell on

533 your father and mother; you would not have had to
*533 worry about anything.
764 My ghostly bride, my clear ice crystal, companion of the high mountain, in which flowers will you come up, in which leaves will you turn green? When I in passing look to the side, which flowers will you make grow? How will I recognize you, in the leaves or in the flowers?

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[775] /77/ 2. Fairy Tales and Sagas

The belief in a lasting connection of the departed souls with the living, as indicated in the raudos, deeply influenced the Lithuanian people for centuries. The strong mystical trait in the spirutual life of the Lithuanian maintained this belief the more strongly since as late as the sixteenth century Lithuania was a completely pagan country, whose superficial Christianization had scarcely touched the consciousness of the people itself. Thus, too, the abundance of superstitious motifs which we still find in Lithuania today grew in the soil of an ancient popular religion. They frequently are mixed with quite modern ideas. Their expression, however, is found in a rich world of fairy tales and sagas which only today has been partially investigated, and which in any case differs from the Western type in that it has not yet been transferred from the reality of experience to the cemetery of literary history. The abundance of fairy tales at the disposal of the Lithuanian people is so great that the existing collections can give only a weak picture of it.

Among all peoples the fairy tale stands at the beginning of every literary creation; it affords us a glimpse into the childhood years of humanity. The motifs of the fairy tales themselves wander; many of them stem from the Orient and from India (Benfey). Unfortunately the following brief characterization of the Lithuanian popular fairy tale can, because of the scope of this work,

346 With the close relationship of Lithuania to these
177 countries they were bound to exert an influence on it, so that Galaunē arrives at the conclusion: "The bell towers of the Ukraine, above all however of Galicia, are known from a much older period (the beginning of the sixteenth century) than ours; several of them differ in their form only little from our bell towers. For this reason, in my opinion one must seek the elements of the wooden fortress in the architecture of the Lithuanian bell towers too." (19)

19. Galaunē, op. cit., p. 92.

346 /111/ If these established points prove that in all probability the Lithuanian bell towers go back in their origin to older models, these towers also contain numerous independent architectonic elements which are to be regarded as purely Lithuanian. The village artist strove for the greatest possible variety within the framework at his disposal. We are always surprised anew by the great richness of form, the diversity of the distribution of the masses, which contain all phases of expression from light enthusiasm to calm seriousness and from simple modesty to complicated expression. Thus each of these wooden bell towers is an individual work of art, deeply rooted in the life of the Lithuanian peasants and indispensable to the picture of the Lithuanian countryside.

B. The Village Art

778 1. The Roofed Crosses

322 If the village artist was bound by the prac-
764 tical purposes of his work in the construction of the farmhouses, village churches, and bell towers, his art could be that much more freely unfolded in those strange, towering crosses which represent the real landmarks of the Lithuanian landscape. The German poet Herbert Eulenberg reproduces the

778 impression of these crosses in the following beau-
764 tiful words: "Nowhere in the world except per-
322 haps in the Tyrol does one see as many crosses as in Lithuania. Like high masts they stand individually by the village street, on the ridges of fields, and at crossroads. One finds them grouped together in the cemeteries of Lithuania, where they grow out of the graves like great, gloomy lilies. Bent over by time, these high grave crosses greet the passing hiker or traveller like tokens of the dead, with whom the Lithuanian people as no other live in constant fearful or friendly contact. Especially in the winter it makes an often uncanny impression when out of the broad surface of snow which /112/ covers the whole land the high black crosses project and seem to beckon one with an earnest finger. And the sight of a Lithuanian cemetery in the winter will remain unforgettably impressed in the memory of anyone, when the gloomy outlines of such a group of crosses rise against the glowing red of the sunset like the shadows of Golgotha." (20) The East

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20. Hermann Struck and Herbert Eulenberg, Skizzen aus litauen, Weissrussland und Kurland (Berlin, 1916).

Prussian Alfred Brust says of the same crosses: "There are among them works of art which, surrendered to every wind and weather, belong to the great rarities of simplest but most profound folk art." (21) Prof. Otto Schwindrazheim defines the

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21. Alfred Brust, "Die litauische Kultur und der Expressionismus," Das neue Litauen, 1918, No. 14, pp. 50-51.

Lithuanian crosses as "masterpieces of popular wooden art," (22) and the Italian art historian

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Luigi Caglio actually describes them as the "most typical manifestation of folk art in Europe.' (23)

23. Luigi Caglio, Alla Biennale di Monza (1925). (Quoted according to Galaunė, op. cit., p. 103.)

No artist, however, has more strongly grasped and reproduced the mystical impression which proceeds from these crosses than the Lithuanian painter Čiurlionis in his picture "Samogitian Cemetery." It is characteristic that almost every observer who surrendered himself to the strong mood of these crosses felt at the same time the contrast that exists between these apparent manifestations of Christian faith and the rational nature of Christianity itself--a contrast which naturally does not enter the consciousness of the present-day "God carvers" /Herrgottsschnitzer/, who work within the framework of primitive traditions. And it is really not the abundance of pagan symbols with which these monuments of devout veneration of the dead are decorated, but rather the totality of the impression, which seizes the observer with compelling force. Already their majestic height--five or six meters--is unique and distinguishes them from all similar monuments of Christian origin. But scholarly research too, which has turned its attention to the Lithuanian crosses since the beginning of this century and has tried first and foremost to solve the problem of their origin, proceeding from the most varied viewpoints, has arrived at the same conclusion: the Lithuanian crosses grew out of the pagan veneration of the dead by the Lithuanians and represent a primitive /Unnumbered page with illustration--Roofed Crosses, after a Painting by Čiurlionis/ /113/ monument of ancient Lithuanian culture. Only at a later period did they acquire their present Christian appearance, without, how-

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ever, casting off completely their old forms. We encounter this view, first vaguely indicated by Szukiewicz, the first investigator of the crosses of the Vilna area, in the work of Brensteyn on the Samogitian roofed crosses, in 1906, as an already confirmed theory, which is later extensively supported by the archaeological investigations of Dr. Basanavičius. The famous ecclesiastical prohibition with which Michael, the Bishop of Sambia, in 1426, forbade the erection of crosses in the cemeteries agrees with these conclusions. The founding of the Lithuanian state gave this research a further impetus: many thousands of crosses in the country were photographed and recorded in drawings, so that the history of art has today at its disposal an incomparably greater amount of material than before the World War.

According to our present knowledge, as expressed in the works of Galaunė and Rukštelė,(24)

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24. W. Szukiewicz, Krzyże zdobne w gubernju Wilenskiej ("Wisła" 1903), Vol. XVII. Brensteyn, Krzyże i kapliczki (1906). Dr. J. Basanavičius, Lietuviu kryžiai archeologijos šviesoje (The Lithuanian Crosses in the Light of Archaeology). Brensteyn investigates in his work exclusively the roofed crosses of Samogitia. The essay of Dr. Basanavičius forms the introduction to the picture book of Jaroševičius mentioned at the beginning: Lietuvii Kryžiai. An abstract in German in V. Jungfer, Alt-Litauen (Berlin, 1926), pp. 71-90.) The most recent literature: Antanas Rukšelė, Lietuviu Tautodailė (Kaunas, 1929), pp. 55-69. Scholarly: Galaunė, op. cit., pp. 101-142 (with detailed references).

the modern roofed crosses resulted from simple wooden columns which were erected by the graves of

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the dead as early as in pagan times. They originated from the cult of the dead and were probably intended as dwelling places for the souls of the departed. As such they are also attested to among neighboring peoples.

The development probably proceeded as follows: on these columns a two-part, later polygonal or circular, roof was placed in order to protect the stem from rain and snow. In these square columns, which were of considerable strength, little niches were carved out, perhaps in order thus to provide a dwelling for the souls of the dead, perhaps already under Christian influence; for in these niches, which are still occasionally encountered today, we have the original form of those little saints' chapels with which most of the present-day crosses are decorated. With the decrease in strong trees, the chapels were set free from their bonds, gained structural independence, /114/ and were set on top of the wooden columns--at first in place of the roof, which then appeared raised and supported by little columns, later as real little chapels with partially closed side walls. This facilitated their further artistic development in which Lithuanian wooden ornamentation was able to unfold its characteristic forms. Only at the end of the seventeenth or at the beginning of the eighteenth centuries, in Galaunē's view, did the Lithuanian grave columns described here obtain in part the form of a cross. It resulted from the prohibitions of the clergy, who were opposed to the placing of the figures of saints in such chapels which were attached to simple wooden columns or carved out of them. (25)

25. P. Galaunē, op. cit., p. 110.

The forms of the Lithuanian crosses, their chapels, and their ornamentation exhibit an infinite diversity. Almost every province, even

778 322 •764 every parish has its peculiarities. Among the thousands of photographs mentioned above, which today are found in the Lithuanian folklore museum in Kaunas, hardly one looks like any of the others. So strongly, in spite of all traditional restrictions, have the God-carvers expressed their individuality.

In the spiritual life of the country people these crosses have until quite recently occupied a prominent position. They were set up on all important occasions, at births, baptisms, and weddings, at disasters and illnesses, at bad harvests and as thanksgiving for good ones. They were placed not only in cemeteries, but also at the entrances to villages, in private gardens, on hills and fields, at rivers and springs and in dark forests. Their number was so great that the traveller through Samogitia met them at every turn, and in the region of Vilna, as Szukiewicz reports, (26) they even took the place of the trees

26. p. 131.

Although in the meantime many have been destroyed by nature itself and many others have fallen victim to war, the ancient Lithuanian province of Samogitia still has at its disposal today an immense quantity of cross motifs and decorative forms. An organization of these crosses into specific types, which /115/ research in art history has repeatedly attempted, is only possible with this abundance of forms if one proceeds from the structural forms of the crosses themselves and disregards all decorative motifs. (27) We

27. p. 127.

then obtain three large groups--the wooden columns provided only with a roof, second the columns with chapels, and third the crosses proper. Among

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the roofed columns Galaunē distinguishes 44 different types, among the columns with chapels 12, and among the crosses with a crossbar no less than 46. (27) Of these groups the first and most

27. p. 127.

ancient has today almost disappeared in Lithuania; the last and most recent is the most frequently represented.

Not all the crosses, though very many, are decorated with the saints' chapels mentioned at the beginning. The latter, to be sure, as can be seen in their style, go back to a considerably more recent period, and seem to have found their model in the style of the wooden bell towers and village churches.

We find such little chapels not only in connection with the crosses--whether it be at the point of intersection of the crossbar or at the end of the wooden column--chapels one or two meters high resting on the earth or built on a stone foundation are also no rarity. In their decoration various types of style from Gothic to baroque, even rococo, can be clearly recognized. As already mentioned in another place, the baroque style obviously met more than any other the decorative requirements of the peasant artist. Its application frequently betrays great taste. From the decorative elements of these little works of art flows, as Galaunē says, "such simplicity, such earnestness, and such subtle sensitivity that one must arrive at the conviction that in Lithuania the baroque style was closely related not only to the stone architecture of the country's cities, but also the psyche of the people." (28) These

28. p. 137.

chapels are filled with statuettes of saints carved

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of wood with occasional votive offerings between them, and at times we see the representation of whole biblical scenes, above all the Way of the Cross.

/116/ The saints' chapels on the crosses and columns themselves are also very diverse. We find up to three arranged on top of each other, and sometimes four on all sides of the column. Thus the Lithuanian cross occasionally has more the effect of a little Chinese pagoda than of a Christian cross. The number of chapels depends on the number of saints' figures which one desired to house in them. Each tier is divided into sections, so that each saint is housed by himself. The form of the chapels is usually quadrangular, but hexagonal and octagonal ones with open fronts are also not rare. Still others, which rest on only moderately high columns, have the form of little altars. Still others are not attached to crosses, but to trees. In addition we find quite simple ones with only a roof over the picture of Christ, which we can hardly describe as chapels.

Among the decorative forms of the little chapels the sawed-out, scalloped, wavy, and openwork edges of the boards, at times completely sawed-out ornamental boards, are most evident.(29)

29. Schwindrazheim, op. cit., p. 48.

In addition there is, both in the crosses and chapels, a great abundance of ornamentation: twisted columns, baroque spiral ornaments, little wooden bells hanging down, stylized wreathes, leaves, and flowers. Many of these ornaments undoubtedly stem from very old, pre-Christian times, primarily those geometrical patterns which we will meet later in other products of the folk art, and which remind us of the ornamentation of prehistoric pots and articles of bronze. The zigzags, the ribbon patterns, the braid patterns, the fir tree

778 322 764 patterns, the rosettes--they all are repeated in constantly new combinations. In the stylization of animals--the latter occur more seldom--we find birds and snakes, reminders of the serpent cult of the ancient Lithuanians. The crosses obtain their special characteristic, however, in the representation of sun, moon, and stars. The sun is usually represented as an iron cross with beams set on top, at times moved to the intersection of the crossbar. Its symbol /117/ is the circle, at times also a clearly executed sun disc from which rays radiate. In stark contrast to those of the Christian halo, the rays of the Lithuanian cross are zigzags, spirals, or the shape of lotus leaves and thorns. Others are formed like flowers, anchors, and crosses, or like hammers and arrows. The stars appear at the ends of the rays of the sun cross; the moon is a half moon open toward the top beneath the sun disc. Next to the pagan symbols of life are the Christian symbols of the suffering and death of Jesus--spear, hammer, and ladder--in addition chalices and monstrances, angels holding crowns and blowing trumpets, and many other Christian attributes. Nevertheless, this second group is subordinate to the first.

Perhaps later folklore research will be able to explore more deeply the meaning of the symbolism represented here. (30) The pagan symbols

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30. Among others, H. Schaeder attempts a penetrating symbolic interpretation in an essay, "Litauische Ornamentik, Das Land Ober-Ost" (Stuttgart and Berlin, 1917), p. 63.

of life, trees and plants; the symbols of light and animating warmth, the sun and stars; the symbols of love and tender affection, hearts, flowers,

778 and birds; and many others whose meaning is hidden
922 to us grow out of the Lithuanian crosses as the
764 expression of a deep mental attitude which flows from the spiritual life of an inwardly rich people. From the purely artistic angle, in the Lithuanian cross ornamentation, which recalls both a most loyal attachment to faith and a close communion with the dead, we are touched by the compactness with which it grows out of the crosses and blends into a unity with them. (31) In current times, to

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31. V. Jungfer, Alt-Litauen, op. cit., p. 87. V. Jungfer, Hinter den Seen, hinter den Wäldern, Bilder litauischen Volkstums (Königsberg, 1932), pp. 45 and 58.

be sure, it must be recognized how amid a younger and more rationalistic generation the old symbolism of the forefathers is more and more forgotten. Not only does the old custom of setting up crosses disappear; even where wooden crosses are still erected, one meets more and more frequently slender, smooth crosses without any ornamentation, of which only the majestic height still recalls their primitive tradition. (32)

32. A few beautiful and artistically valuable crosses have today been set up in the garden of the Vytautas Museum in Kaunas.

/118/ 2. The Wood Sculpture

532 Our survey of the Lithuanian crosses and their chapels would not be complete if we did not include in our presentation those wooden sculptures of the Christian saints which were mentioned above and for whose sake the chapels of the Lithuanian crosses were created.

Lithuanian wood sculpture, to which we thus turn our attention, has, in its origin and its early stages, not been clarified. Romantic research,

10:Baltrusaitis R-4, 5 (no date)1948 RB5 Lithuanians RB5

CROSSES AND CHAPELS

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But Lithuania is not only a country of wooden churches: she is particularly the land of crosses. Inseparable from the landscape their outlines follow the undulations of the fields and penetrate into the woods. They are placed along the roads, in the proximity of sources, on tombs, on *piliakalniai*, both in solitary and frequented places. According to legend you find one at every ten paces in Holy Žemaitija. At the cemetery of Vilnius they leave no room for a tree. Though they are originally funereal they are mostly votive offerings. They commemorate a birth, a baptism, the favorable issue of a lawsuit. They are planted in times of epidemics or of drought. They remind the peasant of the successes and misfortunes

10:Baltrusaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

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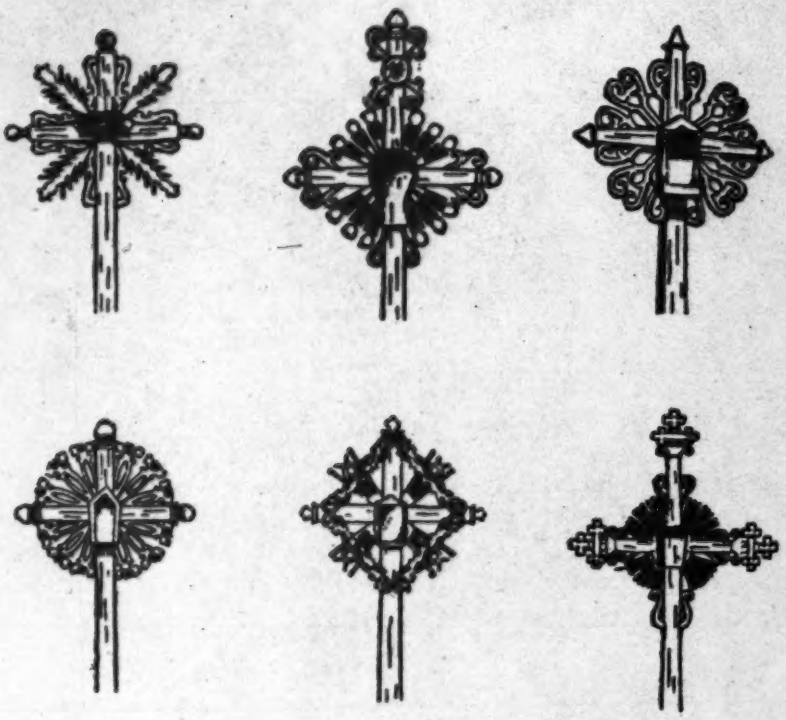

49.—54. Crosses

of his lifetime. Their consecration was celebrated by ancient rites and banquets, at which mead and beer flowed in streams. They often had nothing in common with a cross but the name and the clergy forbade their use. As early as 1426 the church proscribed them. It refused to bless them and had them removed from the neighbourhood of the chapels. Mr. Basanavičius has proved that the origin of these monuments lies far back in primitive beliefs. Trunks of trees, often rudimentary stems, were erected in prehistoric cemeteries. The archives of the churches at Insterburg testify to the custom followed by the Lithuanians up to the 17th century of placing on their tombs figures carved from boards, horses for men and birds for women. Up to the present day in the graveyards of

10:Baltrušaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

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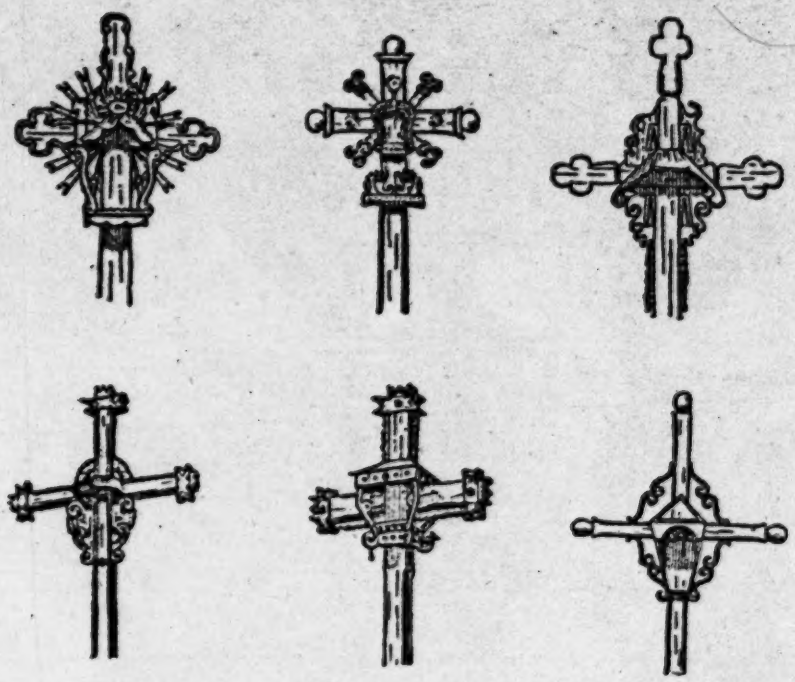

55.—60. *Crosses*

fishermen in the region of Klaipéda (Memel), one may come across toads and fantastically shaped animals carved in oak or in pinewood. They are placed not near the head, but at the feet of the dead. In these monsters cowering on the grave, there is no trace of Christian symbolism Though their variety seems to be inexhaustible, — Mr. Varnas photographed more than 2000 crosses all differing one from the other — these crosses and steles may be divided into several groups. According to Mr. Galaunė, the most ancient type is a simple tree trunk rudely squared. Similar funereal posts have also been found in Russia, in Finland and in Hungary. At their tops there is sometimes a small roof and sometimes a small niche. From these two archaic types stem two series of crosses: the "mushroom cross", crowned by a gable and the "lantern cross", consi-

10:Baltrušaitis R-4, 5 (no date)1948 RB5 Lithuanians RB5

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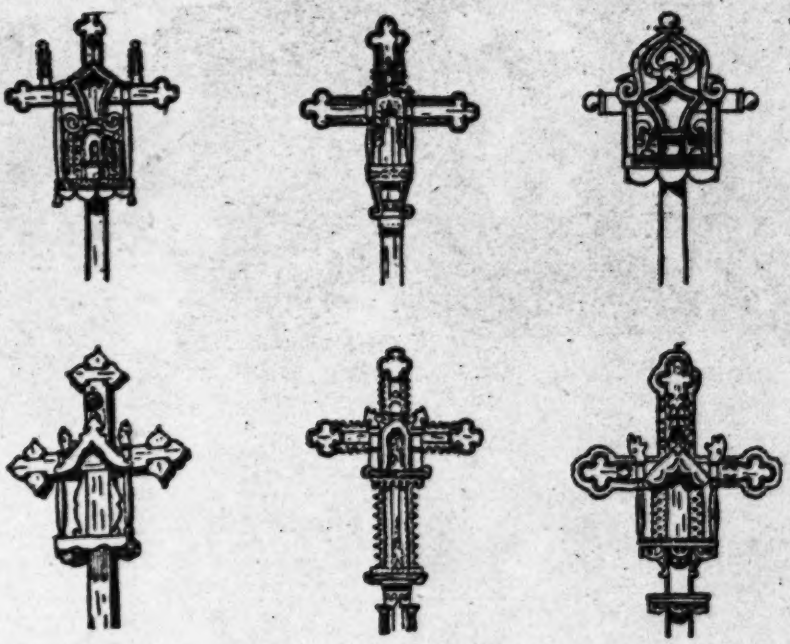

61.—66. Crosses

sting of a chapel supported by a pedestal. A third series comprises the crosses properly so called.

In these types of craftsmanship on a reduced scale, rather than in churches and dwelling-houses, the woodcutter gives his imagination free play to produce complicated forms. The roof of the "mushroom cross" is constantly renewed and reshaped as a cone or a pyramid, a star or a Greek cross. Cornices are suspended below it. It is supported by consoles or by twisted columns. They become reliquaries set on high posts. Sometimes a number of such erections are placed one above the other in the shape of strange pagodas. The "lantern type" goes through a similar evolution, small houses replace the ordinary roof, small *klétis*, the front of which is decorated with two columns, buildings in the shape of a cross or a polygone with spires or small central domes or rotundas. The walls are fre-

10:Baltrusaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

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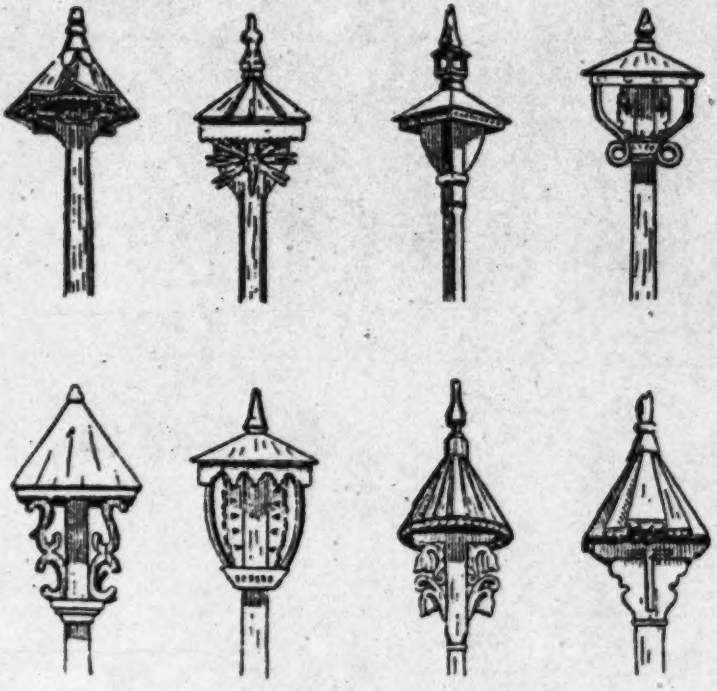

67.—74. *Crosses*

quently replaced by pillars. The chapel is often protected by trellis work, by jutty rooms, by openwork balustrades, so that the chapel itself seems to be nearly submerged under the weight of this light burden. It is an architecture of fairy tales and toys.

But it is the third group, that of crosses proper, that is the fittest object of such goldsmith's work in boards. It may be combined with the "lanterns", and then the chapel is placed at the crossing of the arms. In some cases the chapel disappears completely, leaving nothing behind but its back wall, which then becomes an independent element of ornamentation, a shield with capricious outlines fixed at the intersection of the arms of the cross. One could have thought that henceforth all traces of the ancient themes

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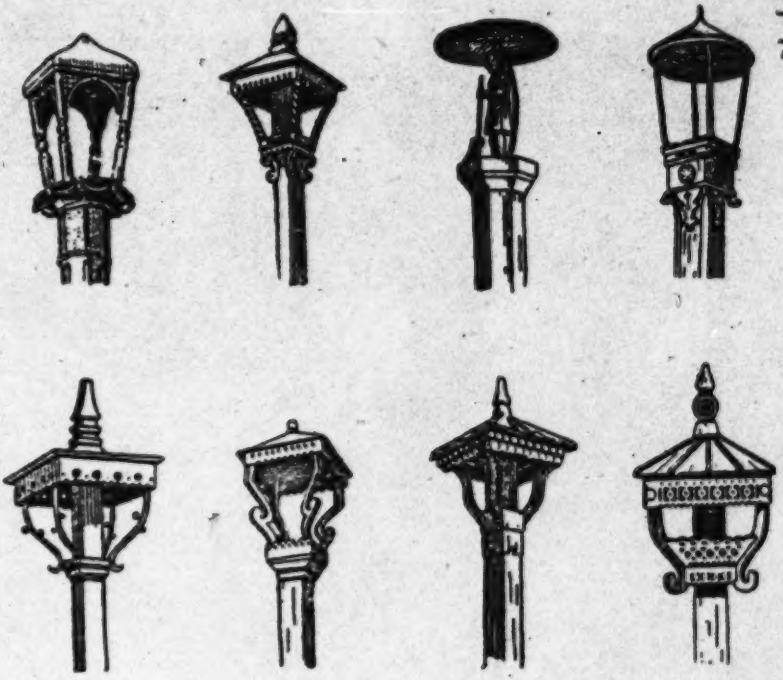

75.—82. Crosses and Chapels

had disappeared, but such is not the case. Around the cross, with or without a chapel, there are often placed wheels and disks of fire. As in Ireland there are frequently to be seen circles or fan shaped arrays of arrows, leafwork, palm leaves, wreaths of flowers. Sometimes their dimensions do not exceed those of a simple aureole, but in certain cases the cross is submerged thereunder.

To the now barely discernible Christian symbol another element is joined, 778
the origin of which goes back to pagan traditions. It is a surviving rem- 531
nant of prehistoric forms and of the ancient worship of the celestial bodies. Sun wheels are revived and eclipse the symbol of Christ. The myth is also preserved in the legends transmitted by word of mouth.

[534] consisting of a pig's bladder, the long shepherd's horn.--The Lithuanian
533 is very gifted musically as well as poetically. His folk songs, the dainos, present in brief, firm trochaic measures and in soft iambs the sincere and heart-felt, vividly experienced joys and sorrows of a sensitive human soul which tends towards melancholy. These songs have frequently been translated, and they were greatly appreciated by Herder and Goethe. The latter reproduced a daina in his musical play, Die Fischerin. The tenderness and fervor of the folk poetry is repeated in
● 764 the appearance and the mood of the graveyards. Their silents seclusion along mountain slopes and on hilltops, their--romantically neglected -- enclosures of flowers and creepers, their enormous, dark, and forcibly admonitory Golgotha crosses and moss-covered crucifixes with the instruments of torture, the sight of which and the walk through which, make them into veritable experiences. In spite of all the neglect, one is conscious here that the Lithuanian is close to his dead, even if such customs have disappeared, as still existed during the 16th century, according to which the deceased was placed fully dressed on a chair and wailing women were made to sing songs of mourning around him.

/31: Illustrations./

/32/ The Lithuanians.

II.

000 1. Lithuanian farmer. 2. Costume of the 17th century. 3. Costume of the 19th century. 4. Tub. 5. Earthenware pot. 6.-10 Pots. 11. Spoon. 12. Ladle. 13, 14. Salt grinders. 15. Pouch made of birch bark used for collecting berries. 16. Butter tub made of a hollowed-out stem. 17. Chair with a perforated back. 18. Spoons. 19. Flax-scutcher and basket made of straw-ropes used to store grain.[1]

415 It is of course impossible for the Lithuanian wood culture to
[322] remain exclusively such today. Stampers and grinders and the tankards for the ancient native barley beer are still fashioned in the completely original manner by being worked out of a solid block and hollowed out. But, however much this is true, and, however much birch bark is still used, there exists, nevertheless, home-made earthenware, next to the wood products, especially in the fringe areas. But even the

[1] [For illustrations, see 1: Karutz, E1 Europe, cat.116, p.28a-- #analyst]